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STUDENTS' READINGS AND QUESTIONS  
IN  
ENGLISH LITERATURE



STUDENTS'  
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IN  
ENGLISH LITERATURE

BY  
HARRIET L. MASON  
DREXEL INSTITUTE

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## INTRODUCTION

It has been conceded that Stopford Brooke's "Outlines of English Literature" is a classic, and that it is likely to remain one. In the February Bookman, 1898, the following statement by Mr. Brander Matthews is made :

"And here it is that —— is less interesting than Mr. Stopford Brooke's "Outlines of English Literature," and Professor Jebbs' "Outlines of Greek Literature,"—the two best brief histories of literature in our language, having both of them the elementary virtues Matthew Arnold insisted upon, and having each of them also a delightful savor of individuality."

There is a tendency at the present time to make the study of literature in schools too detailed, too microscopic, too specialized, so that the general sweep, the large view, is lost sight of. We are in danger of losing the capacity for catholicity in literature. Mr. Brooke, with rare power, has given us the broad view. And to see through his eyes is the best possible equipment for any student of literature, either for general knowledge or as a basis for special knowledge later on.

But as a text-book, the hand-book, of course, must be supplemented, and this requires an infinite amount of labor for each teacher, and much hektograph work,—perhaps personally done. This "Students' Readings and Questions" has

grown out of the necessity of the author to give something *into her students' hands for actual work in the library*. In the form of syllabuses and slips it has been tested, and is being tested by her classes every day. The "Readings" are all *original* extracts, or texts, selected to represent Mr. Brooke's rating of authors, and to interest the student. A large amount of imaginative literature, by poem or novel, is added as a clothing for the period studied. In accordance with the best accepted methods of instruction, very little critical matter is given. It is the author himself, not what others have thought of him, that the student should know. The "Questions" call the attention of the student to the salient points made by Mr. Brooke in his development. They challenge a search, and are by no means leading questions. They also seek to suggest the continuity of the spirit of English literature,—a continuity which Mr. Brooke has marked most signally.

The plan of using "Students' Readings and Questions" in the author's own classes has been as follows:

*First.* An assignment of a certain amount on the reading list is made, together with the general reading. At the next recitation students bring in the result of their search. They are encouraged to give their own impressions of what they have read. Then, by questioning, they are led to see the part each author plays in the story of our English literature. In this class discussion there is every opportunity for each teacher to impress his own individuality, and at the same time develop his students' power of assimilation and discrimination. In the same fashion the reading-list is covered.

*Second.* So far, the chapter in the hand-book covering the period studied has been used only as reference. It is now to

be re-read as a whole to get the development,—a development which the students are better able to appreciate from the study of the reading-list. To direct their attention to these points the "Questions" are used in the reading. Then in recitation the "Questions" are answered, and the résumé of the period is thus completed.

To any one wishing to take up the study of English literature without a teacher, this book, it is believed, would be of great service. But primarily, the author's hope is that in this work already done, other teachers of literature may perhaps find a saving for their own time and labor. And though based upon Mr. Brooke's handbook, the "Readings and Questions" may be used with any handbook of English literature.



## LIST OF REFERENCE BOOKS IN THE SYLLABUSES

### ARRANGED ALPHABETICALLY BY AUTHORS

[In the syllabuses the references appear under the name of the author; as, Morley, I; Brooke. In this list the full title of the book, its publisher, and date of publication are given. The word (text) appearing in the syllabuses shows that the reference book is an original text: viz., "Sir Thomas More, Utopia (text)," means that the student handles the complete Utopia that More wrote.]

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**Arnold, Matthew** . . . Poems. (Astor ed.) N.Y. Crowell, n. d.

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**Brooke, S. A.** . . . . . History of Early English Literature. N.Y.  
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**Bryant, W: C.** . . . . Poems. (Household ed.). B. Houghton.

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**Smollett, Tobias** . . . Humphrey Clinker. 2 v. Phila. Lippincott, 1895. V

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Ginn, 1898.

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# I

## ENGLISH LITERATURE BEFORE THE NORMAN CONQUEST (670-1066)

### A. ANGLO-SAXON AGE

Poetry of the "Older Eng- land over Seas"	<b>The Traveller's Song</b> ( <i>Widsith</i> ) . . . . .	Brooke, pp. 3, 4. Morley, Vol. II, pp. 9, 10, 11.
	<b>Deor's Complaint</b> . .	Morley, Vol. II, pp. 15, 16.
	<b>Fight at Finnesburg,</b>	Taine, Vol. I, p. 49. ten Brink, I, p. 31. Welsh, Vol. I, p. 99.
	<b>Beowulf</b> (text) . . . .	Earle's <i>Beowulf</i> , pp. 30-35. Hall's <i>Beowulf</i> , Chs. XIX, XXXVI, XXXVII. ten Brink, I, pp. 29, 30. Welsh, Vol. I, pp. 96-98.
Poetry of Early Eng- land	<b>Paraphrase of the</b> <b>Bible</b> . . . . . ( <i>Genesis</i> ) . . . .	Cædmon. Brooke, pp. 292-297. Taine, pp. 52, 53. ten Brink, pp. 43-45. Welsh, pp. 140-142.
	<b>Religious Songs</b> . . .	Ealdhelm, Abbott of Malmes- bury.
	<b>Judith</b> . . . Unknown	Brooke, pp. 333, 334. Taine, Vol. I, pp. 55, 56. Welsh, Vol. I, pp. 99, 100.

Poetry of Early Eng- land	<b>The Wanderer</b> , Unknown	Brooke, pp. 364-368. ten Brink, I, p. 62.
	<b>The Ruin</b> . . . . .	" Longfellow's Poem, p. 29. Taine, Vol. I, p. 54. Welsh, Vol. I, p. 101.
	<b>The Seafarer</b> . . . . .	" Brooke, pp. 362, 363. Morley, II, p. 21.
	<b>The Grave</b> . . . . .	" Longfellow's Poem, p. 28. Taine, I, p. 49. Welsh, I, p. 100.
	<b>Riddle</b> . . . . .	Cynewulf, ten Brink, I, p. 52.
	<b>Dream of the Holy Rood</b> . . . . .	" Brooke, pp. 440-443. ten Brink, I, pp. 53, 54.
	<b>Song of Brunanburh</b> . . . . .	Brooke, pp. 316, 317. ten Brink, I, p. 91. Longfellow's Poem, p. 19.
	<b>Fight at Maldon</b> . . . . .	ten Brink, I, pp. 93-97. Welsh, I, p. 91.
	<b>Exeter and Vercelli Books:</b>	
Prose of Early Eng- land	<b>Fortunes of Man</b> . . . . .	Morley's Shorter English Poems, pp. 9, 10.
	<b>Translation of St. John</b> . . . . .	Baeda the Venerable (lost).
	<b>Translations</b> . . . . .	Alfred the Great. Richardson, A. S., pp. 38, 39. Welsh, I, pp. 151, 152.
	<b>Anglo-Saxon Chron- icle (B.C. 60-1154)</b> . . . . .	Brooke, p. 244. Taine, I, p. 62. Welsh, I, pp. 121, 122.
	<b>Homilies</b> . . . . .	Ælfric. ten Brink, I, pp. 105-107. Earle's Anglo-Saxon Lit- erature, p. 218.

Prose of Early Eng- land	Homilies . . . Wulfstan. ten Brink, I, p. III. Earle's Anglo-Saxon Literature, pp. 223, 224.
General Reading	Harold . . . . . Bulwer-Lytton. Passe Rose . . . . . Arthur Hardy. Thanatopsis . . . . . Bryant. Skeleton in Armor . . . . . Longfellow. The Sailor Boy . . . . . Tennyson. Charge of the Light Brigade . . Tennyson. Green's Short History of England, Ch. I, The Saxons, Section I. Taine, I, Book I, Ch. I, Sections 1-3.

## QUESTIONS ON CHAPTER I

1. About what time does English literature begin?
2. Why may the English be proud of their literature?
3. Whence did the English come into England?
4. What people did they drive back?
5. What became of the literature of this people?
6. How does modern English differ from the early English language?
7. What poetry in MSS. exists in this early tongue?
8. What are the two principal characteristics of this early verse?
9. Give an example of this early form.
10. What three pieces were written on the continent previous to the Anglo-Saxons coming to England?
11. Which of these is (1) sad in feeling; (2) which glad; (3) and which full of martial spirit?
12. What is the old English epic? What does an epic poem mean?
13. In what part of England is the scenery laid?
14. What was the name of the sea-monster and that of his mother?
15. How many creatures did Beowulf slay?
16. What in the poem shows the old German legend carried down in the Nibelungen Lied?
17. What operas give us pictures of the old Anglo-Saxon life and feeling?
18. Where does the social interest of the poem lie?
19. Give examples of the fatalism in it.
20. What descriptions are instinct with the characteristic spirit of English poetry?
21. Why may this poem be called our "Genesis"?
22. Quote four lines from it.
23. What evidences of Christianity in it?

24. How did Christianity modify English poetry?
25. What is our first true English poem?
26. Describe its birthplace, showing that it was a fitting one for the poetry of the English nation.
27. How does Kipling's "Recessional" breathe the same spirit?
28. What is the date of this early poem?
29. Why is the author called the "Saxon Milton"?
30. What in the poem is characteristic of Teutonic domestic manners?
31. What tale is told of *Ædhelm*?
32. What religious poem celebrates a Jewish heroine?
33. What is meant by the Exeter and Vercelli books?
34. What poem shows the mourning over a desolated city,—probably Bath, England?
35. What modern poem of Thomas Moore has the same feeling?
36. Which of the old English poems is the most of an artistic whole?
37. What poem gives a dialogue between an old and young man?
38. What modern poem of Tennyson's breathes the same spirit?
39. What poem is filled with the spirit of Bryant's "Thanatosis," and why?
40. Who is the only one of these early poets whose personality and life is known to us?
41. Into what two divisions may his poems fall?
42. Why has more religious than war poetry come down to us from this period?
43. What two war poems were inserted in the Chronicle?
44. What two English poems of Tennyson have the same feeling?
45. Which one of the Old English poems seems more savage, and why?

## 24 STUDENTS' READINGS AND QUESTIONS

46. Who was the "Father of English Prose"?
47. Why may we call him an encyclopedia?
48. In what language were most of his books written?
49. Describe the sacred scene of his death.
50. What famous English scholar left England to go to the court of Charles the Great to found schools?
51. What novel gives a picture of the Court School of Charles the Great?
52. Why is Winchester said to be the cradle of English prose?
53. What did *Ælfred* do with the English tongue?
54. What kind of books did he translate?
55. How did *Ælfric* continue *Ælfred's* work?
56. What piece of impassioned prose shows the inroad made by the Danes?
57. What is the "first history of any Teutonic people in their own language"?
58. How many years does it cover?
59. What is the character of its make-up?
60. What English novel gives a picture of Anglo-Saxon England?
61. What replies does this early literature give to Sin, and Joy, and Death, and Grief?

## II

### FROM THE CONQUEST TO CHAUCER'S DEATH (1066-1400)

#### A. AGE OF TRANSITION ENGLISH

Religious Poetry	<b>Ormulum</b> . . . . .	Orm. Morley, III, pp. 232-235. Morris's Specimens of Early English, Part I, pp. 40, 41.
	<b>Prick of Conscience</b> , Richard Hampole.	Chambers, I, p. 11.
	<b>Handlyng Synne</b> . .	Robert of Brunne. Morley, III, pp. 360-363.
	<b>Piers Ploughman</b> .	William Langland. Jusserand's Piers, pp. 23-32. (Pictures also.) Welsh, I, pp. 177-181.
Historical and Story-telling Poetry	<b>Brut</b> . . . . .	Layamon. Earle's Anglo-Saxon Literature, pp. 249, 250. Morley, III, pp. 212-231. ten Brink, pp. 191, 192.
	<b>Gesta Romanorum</b> (text),	pp. 106-108.
	<b>Confessio Amantis</b> , John Gower (text).	Morley's Gower, pp. 402-405. Welsh, I, pp. 182-185.
	<b>Sir Gawayne and the Grene Knight</b> . .	ten Brink, I, pp. 337-341.

26 STUDENTS' READINGS AND QUESTIONS

<b>Historical and Story-telling Poetry</b>	<b>The Pearl . . . . .</b>	Morley, IV, pp. 144-149. Poet Lore, Vol. V, pp. 434-436.
	<b>Chaucer . . . . .</b>	ten Brink, I, p. 348. See Separate Syllabus.
<b>Early Songs and Ballads</b>	<b>Cuckoo Song . . . . .</b>	Morley, III, p. 246.
	<b>Canute's Song . . . . .</b>	Taine, I, p. 89. Morley, III, p. 240.
<b>War Lyrics</b>	<b>Easter Song . . . . .</b>	ten Brink, I, p. 311, 312.
	<b>The Owl and the Nightingale . . . . .</b>	ten Brink, pp. 215-217. Morley's Shorter English Poems, pp. 18-20.
<b>Prose</b>	<b>Land of Cokaygne . . . . .</b>	Richardson, A. S., pp. 49-54. Taine, I, pp. 103-106. Ward, I, pp. 243-245.
	<b>Robin Hood . . . . .</b>	Lawrence Minot. Morley's Shorter English Poems, pp. 30-33.
<b>Translation of the Bible . . . . .</b>	<b>Siege of Calais . . . . .</b>	Morley, III, pp. 235-238. ten Brink, pp. 200, 202, 203. Welsh, I, p. 117.
	<b>The Travels of Sir John Maundevile, . . . . .</b>	Maundevile, pp. 349-361, and p. 392. Welsh, I, pp. 195, 196.
<b>General Reading</b>	<b>The Camp of Refuge . . . . .</b>	C. McFarland.
	<b>Ivanhoe . . . . .</b>	Scott.
	<b>Thomas à Becket . . . . .</b>	Tennyson.

**General  
Reading**

**Rosamond . . . . .** (Scribner's, Vol. VII, p. 783.)

Barrett Wendell.

**The Brazen Android,** William O'Connor in "Three Tales."

**The White Company,** A. Conan Doyle.

Taine, I, The Normans, Book I, Ch. II, Sections 1-3.

## B. STUDY OF CHAUCER

"Dan Chaucer — the first warbler — whose sweet breath  
 Preluded those melodious bursts that fill  
 The spacious time of great Elizabeth  
 With sounds that echo still." — *Tennyson*.

<b>Biography</b>	Chaucer's Home; His London; Appearance; Court Life; Prosperity; Adversity; Life Work. <i>Haweis's Chaucer for Schools</i> , pp. 4-26.
<b>Canterbury Tales</b>	(a) <b>The Prologue</b> (text), <i>Clarke's Riches of Chaucer</i> , pp. 59-86. <i>Haweis</i> , pp. 31-46. <i>Richardson</i> , pp. 71-79.
<b>Pictures of the Pilgrims to Canterbury</b>	Knight . . . . . Archer, p. 12. <i>Jusserand's Wayfaring Life</i> , p. 1. Squire . . . . . Archer, p. 20. Yeoman. Prioress . . . . . <i>Jusserand's Wayfaring Life</i> , p. 105. Monk. Friar . . . . . <i>Jusserand's Wayfaring Life</i> , p. 279. Merchant . . . . . <i>Jusserand's Wayfaring Life</i> , p. 242. Clerk. Sergeant-at-law . . . . . Archer, p. 16. Franklin. Wife of Bath . . . . . Archer, p. 17. Parish Priest. Ploughman.

**Pictures of  
the Pilgrims  
to Canterbury**

Summoner.

Pardoner . . . . . Archer, p. 33.

Jusserand, p. 337.

(All pictures given in Green's Short Illus.  
History, Vol. I, pp. 419-430.)

**(b) The Clerk's Tale:**

Patient Griselda . . Haweis's, pp. 87-110.

Clarke's Riches of Chaucer,  
pp. 196-226.

**(c) The Pardoner's Tale:**

The Rioters . . . . Haweis's, pp. 162-171.

**Nature Poem** To a Daisy . . . . . Haweis, p. 181.

**Influence** Lowell's Essays, Vol. III, p. 291.

**General  
Reading** **Mediation of Ralph Hardelot** . . William Minto.

Last of the Barons . . . . . Bulwer-Lytton.

Richard II . . . . . Shakespeare.

## QUESTIONS ON CHAPTER II

1. To what modern Asiatic people may the Normans be likened in their aptness and power of adaptability?
2. What four social systems which affected the life of Europe were in their prime during this period?
3. Explain the phrase: The Normans were the bridge on which the culture of Europe passed to England.
4. Why did the English finally absorb the Normans?
5. What two poems show the continuity and victory of the English tongue over the Norman-French?
6. Into what two main streams does the poetical literature divide itself?
7. Name the poems which mark the beginning and end of each stream.
8. What quickening do the names of Lanfranc and Anselm suggest?
9. What was the first religious Handbook in the English tongue?
10. What other religious poems show that the Normans were writing religious works in English?
11. What new taste in literature did the Normans bring?
12. Who was the great representative of this class of literature, and how does his work mark the welding of English and Norman?
13. In what poem—an outgrowth of this historical love—did the old Celtic tales come into English literature?
14. How do we know that the writer looked upon it as a patriotic work?
15. What were the four romantic cycles which fed the appetite for story-telling?
16. What was the story book of the middle ages, not only in England, but in Europe?

17. What is our earliest "In Memoriam," thoroughly English in spirit, recently found and returned to "Britain's lyric coronet"?
18. What English ballads embody the feud between the Norman baron and the poor Saxon yeoman?
19. What English folk-songs have come down to us from this time?
20. In whose lyrics were the great wars of Edward III celebrated?
21. What lyric shows the monk's heaven to have degenerated to a sort of celestial kitchen?
22. What two cries for reform are embodied in "Piers Ploughman"?
23. What return to Anglo-Saxon verse is found in the poem?
24. What novel gives us a picture of Wat Tyler's rebellion?
25. What was the *Ancren Riwle*?
26. What voice from the university echoed the voice of Langland?
27. What were the names of his followers?
28. What prose work made English the popular language of religious thought and feeling?
29. How does the work of the "Moral Gower" illustrate the change in the literary language of the time?
30. What famous scientist of the time, and where is there a good story of his invention,— the head that would talk?
31. What famous churchman met martyrdom through one of the Norman kings, and in what modern drama is there a good account of it?
32. What beautiful woman is also connected with this brilliant Norman period, and what American has written a creditable poem concerning her tragic death?
33. What three kings' reigns in England does Chaucer's court life cover?

## 32 STUDENTS' READINGS AND QUESTIONS

34. In his diplomatic missions, what new world of art was opened to Chaucer?
35. How did he use the period of adversity that came to him?
36. In what year did he die, and where was he buried?
37. How did he look, and what were some of his characteristics?
38. How old was Chaucer when he began the *Canterbury Tales*?
39. How does his length of time in writing them resemble Tennyson's length of time in the production of the *Idylls of the King*?
40. What was the scheme of the poem? What poem by Longfellow is somewhat similar in scheme?
41. Why is Chaucer said to be the greatest painter of social life in the fourteenth century?
42. What characters in the Prologue illustrate the chivalry of the time, and how are they contrasted?
43. How does Chaucer bring out the daintiness of the Prioress?
44. Which character dressed in green suggests Robin Hood, — the Saxon type?
45. Which character signalized by a love of books suggests Chaucer himself?
46. What has made the Parish Priest the model for all religious teachers?
47. What in the Pardoner shows that the time for a reform in religion is needed?
48. How does the monk serve to illustrate the truth of "Land of Cokaygne"?
49. How is Patient Griselda a true type of a mediæval woman?
50. What in "The Rioters" has the grimness of the old Anglo-Saxon spirit?

51. What shows that Chaucer is really an artist in his work?
52. Contrast Gower and William Langland with him in this respect.
53. How does his position in the history of English poetry resemble that of Dante in the history of the poetry of Italy?
54. What service did each do for his own country's tongue?
55. What is meant by the "King's English"?
56. Were Chaucer's works well known during his lifetime, and were they printed while he lived?
57. By whom were the books made, and in what places?
58. What charming prose tales of imaginary travel appeared at this time? Who was the author?
59. How many different languages have been spoken in Britain from earliest history up to the death of Chaucer? Which survives?
60. What had the Norman-French spirit added to the Saxon literature?
61. What novel gives you a picture of the times of William I?

### III

## FROM CHAUCER'S DEATH TO ELIZABETH (1400-1558)

### A. THE BARREN AGE AND THE ITALIAN RENAISSANCE

<b>Poetry:</b>	<b>Thomas Hoccleve</b>	“Governail of Princes.”
(a) Imitators of Chaucer	<b>John Lydgate</b>	“London Lickpenny.” Morley's Shorter English Poems, pp. 53-55. Ward, I, p. 119.
(b) Original in Vein	<b>John Skelton</b>	“Colin Clout.” Chambers, I, p. 32. Morley's Shorter English Poems, pp. 129-141.
(c) Ballads (Gypsy Chil- dren of Song)	<b>Nut Brown Mayde.</b>	Morley's Shorter English Poems, pp. 70-74. Lanier's Percy, p. 214.
	<b>Battle of Otterborne,</b>	Lanier's Percy, p. 114.
	<b>Chevy Chase</b>	Morley's Shorter English Poems, p. 105.
(d) Written by Scotsmen	<b>James I</b>	“King's Quair.” Chambers, I, p. 39. Mills, I, pp. 67-69. Ward, I, p. 132.

(d) Written by **Scotamen** William Dunbar . . "Dance of the Seven Deadly Sins."

Chambers, I, pp. 45, 46.

Morley's Shorter English Poems, pp. 113-117.

**Gawain Douglas** . . "Translation of Virgil."

Chambers, I, pp. 47, 48.

Ward, I, pp. 164, 165.

(e) Inspired by **Italy** Sir Thomas Wyatt. "The Careful Lover Complaineth."

Morley's Shorter English Poems, pp. 154, 155.

"Complaint of a Deserted Lover."

Morley's Shorter English Poems, p. 155.

"Forget Not Yet."

Palgrave, XXI. Morley's Shorter English Poems, p. 155.

"A Renouncing of Love."

Main's English Sonnets, p. 1.

**Lord Henry Howard**

(Earl of Surrey) . . "Praise of Geraldine."

Morley's Shorter English Poems, pp. 157, 158.

"Complaint That His Lady Hid Her Face."

Morley's Shorter English Poems, p. 158.

"How to Love Faithfully."

Main's English Sonnets, p. 3.

**Prose**

Sir Thomas Malory, Morte D'Arthur :

"Sir Tristam and La Beale Isoud."

Book VIII, Ch. XXIV.

Prose	"Elaine and Lancelot." Book XVIII, Chs. IX, XIX, XX.
	"True Love Like Summer." Book XVIII, Ch. XXV.
Sir Thomas More, <i>Utopia</i> : (text)	Of Science, pp. 125-130. Of Religion, pp. 176-180. Of Socialism, pp. 188-192. Green's Illus. Short History, Vol. II, pp. 624-629.
Lord Berners . . .	Froissart's Chronicles: "Death of Douglas." Lanier's <i>Froissart</i> , Ch. XVII.
William Tyndale . .	Translation of the Bible.
William Caxton . .	Green's Illus. Short History, Vol. II, pp. 575-584.
The Paston Letters, Edited by J. Gairdner.	Vol. II, Letter 515. Vol. III, Letter 866.
General Reading	<b>Marmion . . . . .</b> Scott's Poems. <b>Tristram and Isolt . . .</b> Matthew Arnold's Poems. <b>The King's Tragedy . .</b> Dante Gabriel Rossetti's Poems.

## QUESTIONS ON CHAPTER III

1. What was the character of the poetry for the next hundred years after the death of Chaucer?
2. What two men stand out from the rest, and by virtue of what?
3. To what happy circumstance are we indebted for a portrait of Chaucer?
4. Who was a boy at heart, even in his old age?
5. What book did he write based upon one of Boccaccio's, and of what does it tell?
6. In what poem of his is given us the street cries of the London of the fifteenth century?
7. When formal poetry was declining, what popular form still persisted?
8. What was a type of the socialistic ballad of the time?
9. What ballad sings of the test of a maid's affection, and proves that "Women be, in love, meke, kind, and stable"?
10. What ballad sings of the strife between Douglas and Percy?
11. Who is the first church theologian that wrote in English?
12. What book is the prose work of chivalry — charming to-day in its simplicity?
13. What poem of Matthew Arnold's is based upon the harper knight of this prose romance? In what opera did Wagner repeat the story?
14. Who introduced printing into England?
15. What did his press do for Midland English?
16. What books did he print from a tradesman's interest?
17. How did he thus serve the interests of the coming literature?
18. How did he keep up the continuity of English poetry?
19. What shows that interest in classic literature is growing?

## 38 STUDENTS' READINGS AND QUESTIONS

20. What letters, of this period, form the oldest collection of private letters in any modern European language?
21. Explain this phrase of Lowell: "Every breeze was dusty with golden pollen of Greece, Rome, and of Italy."
22. Quote what Mr. Brooke says in the first sentence on p. 82.
23. What names connected with the "New Learning"?
24. Who writes the best English prose of the period?
25. What poetical romance shows us the curiosity awakened in Englishmen concerning all social and religious problems? What books of Edward Bellamy in the same line?
26. What translation did the young King Henry VIII order made which is a landmark in our tongue?
27. What apology did the schoolmaster of Lady Jane Grey make for his first work?
28. What fixed once for all our standard English?
29. What proof that this preserved the old speech of England?
30. Where did the Bible travel, and what was its literary influence?
31. What book by Cranmer steadied our speech?
32. Which of these men met tragic deaths?
33. Beside fixing our English tongue, what else did the Reformation do for our language?
34. What kept the poetry of Englishmen from being overwhelmed by the Italian influence?
35. How does John Skelton voice the popular English feeling in matter and form?
36. What is meant by Scottish poetry?
37. What are the three special Celtic elements in Scottish poetry?
38. Account for the passionate nationality of the Scots.
39. How does this nationality appear in their descriptive poetry?

40. What royal Scottish poet wrote in imitation of Chaucer?  
Yet what original element in the poem? What modern ballad gives an account of his tragic death?
41. What does he tell about in this poem, and what name is given to seven-line stanza from his use of it?
42. What poet, in coarseness and fun, is a literary ancestor of Burns? What wild poem of his contains a skit on the Highlander's tongue?
43. "Thanks to St. Botham, no son of mine, save Gawain, ne'er could pen a line." Who was the poet referred to in this line of "Marmion," and where does the value of his work lie?
44. What other poet mentioned in "Marmion" as one who "branded the vices of the age and broke the keys of Rome," connects Scottish poetry with Skelton as an instrument of reform?
45. Under what two Englishmen did poetry revive as an art, and where did these men get their inspiration?
46. What is the "amourist" poetry which they introduced? What lady did each address?
47. What are the names of the loves of Dante, Petrarch, Boccaccio?
48. To whom are we indebted for the first use of blank verse?
49. Name two things which both these men did for English verse.
50. How is the difference in their personality marked in their poems?
51. How was this new impulse in poetry almost arrested?
52. What did Tottel's "Miscellany of Uncertain Authors" contain, and what did it prove regarding literature?
53. What did this period do to help on English literature?

## IV

### THE REIGN OF ELIZABETH (1558-1603)

#### A. EXCLUSIVE OF THE DRAMA

Courtiers  
Typical of the  
Age in their  
Versatility

##### Sir Philip Sidney.

Astrophel and Stella.  
Main's English Sonnets, p. 15.  
Welsh, pp. 343, 344.  
Arcadia (text):  
Sidney, pp. 1-4.  
Defense of Poesie.  
Craik, I, p. 421.

##### Sir Walter Raleigh.

The Soul's Errand.  
Morley's Shorter English Poems, p. 211.  
Chambers, I, pp. 107, 108.  
Lines before Death.  
Chambers, I, p. 106.  
Welsh, I, p. 356.  
History of the World.  
Saintsbury, pp. 13-15.  
Answer to Marlowe's Passionate Shepherd.  
Chambers, I, p. 103.  
Welsh, I, p. 354.

Poetry Non-  
Dramatic

##### Edmund Spenser.

(a) The Shepherd's Calendar: "February."  
Ward, I, pp. 284-287.

**Poetry Non-Dramatic**

The Shepherd's Calendar: "May."

Ward, I, p. 289.

(See pictures in Green's Short Illus. History, pp. 845-856.)

(b) Epithalamion.

Chambers, I, pp. 84, 85.

Mills, I, pp. 160, 161.

(c) The Faery Queen:

"Una and the Red Cross Knight."

Ward, I, pp. 293, 296.

Mills, I, pp. 163, 164.

"House of Pride."

Ward, I, pp. 296, 297.

"The Months."

Canto VII, Stanzas 28-43 (text). (Collier edition, Vol. IV, pp. 274-277.)

**Prose**

**Richard Hooker.**

Laws of Ecclesiastical Polity.

**Francis Bacon.**

Essays: Vol. II, Abbott edition.

On Nature in Men, pp. 28-30.

Beauty, pp. 45-47.

Books, pp. 72-75.

**John Lyly.**

Euphues.

Craik, I, pp. 379-383.

Winslow, I, pp. 71-74.

**General Reading**

Kenilworth . . . . . Scott.

Westward Ho! . . . Kingsley.

Spenser the Poet      }      Edward Dowden's "Trans-  
Spenser the Teacher      }      scripts and Studies."

## B. THE DRAMA

**The Origin of the Drama**    **The Miracle Play** . . . "Slaying of Isaac." Winslow, I, pp. 8-18.

**The Morality Play.**

**The Interlude** . . . . "Back and Side Go Bare." Chambers, I, p. 126.

**Lyrics of Elizabethan Dramatists**

**John Lyly.**  
        " Cupid and Campaspe," Palgrave, LI.

**Robert Green.**  
        " Sephestia's Song," Poems of Green, p. 34.  
        " Shepherd's Wife's Song," Poems of Green, p. 83.

**Christopher Marlowe.**  
        " Passionate Shepherd," Palgrave, V.

**Ben Jonson.**  
        " To Celia," Palgrave, XC.  
        " Charis; Her Triumph," Poems of Green, pp. 381, 382.  
        " Still to be Neat," Bates's Cambridge Book, p. 310;  
            Chambers, I, p. 109.

**John Heywood.**  
        " Goodmorrow," Palgrave, LII.

**Thomas Dekker.**  
        " The Happy Heart," Palgrave, LIV.

**Beaumont and Fletcher.**  
        " Melancholy," Morley's Shorter English Poems,  
            p. 272.

**John Shirley.**  
        " Death the Leveller," Palgrave, LXIX.

**The Creator of the English Tragic Drama**

**Christopher Marlowe** (Mermaid edition of plays).  
        (a) *Tamburlaine: Belief in Self*, p. 17; *Restlessness*, p. 35; *Beauty*, p. 72; *Death of Zeno-crate*, pp. 111, 112.

**The Creator  
of the English  
Tragic Drama**

(b) Faustus: Music, p. 197; Address to Helen, p. 223; Death Scene, pp. 224-229.  
(c) Jew of Malta: Love of Wealth, pp. 233-235.  
(d) Edward II: Death Scene in the Dungeon, pp. 413-416.

**The Master  
of the Drama**

**William Shakespeare.** (See separate syllabus.)

**General  
Reading**

**The Theatre** . . . . . Brandes', I, Ch. XV.

Taine, I, pp. 253-256.

**When Burbadge Played.** Austin Dobson's Poems, Vol. II, p. 262.

**A Day in Shakespeare's**

**London** . . . . . George P. Baker in Introd. to *Midsummer Night's Dream*. Pub. by Longmans, Green, & Co., 1895.

## C. STUDY OF SHAKESPEARE

"Others abide our question. Thou art free.  
We ask and ask — Thou smilest and art still,  
Out-topping knowledge." — *Matthew Arnold*.

**Biography** Early Life; Years in London; Return to Stratford.  
Brandeis' Shakespeare, Vol. I, Chs. I-V; Vol. II,  
Chs. XXIII-XXVII.  
Dowden's Introduction to Shakespeare, Ch. I.

Chronological Order of Plays	(Text)	
"In the Workshop," 1591-1596	Titus Andronicus	Two Gentlemen of Verona
	Henry VI	Comedy of Errors
	Richard III	Midsummer Night's Dream
	Love's Labour Lost	*Romeo and Juliet
	Richard II	King John
"In the World," 1596-1601	*Merchant of Venice	Henry V
	Taming of the Shrew	Much Ado about Nothing
	Henry IV	*As You Like it
	Merry Wives of Windsor	*Twelfth Night
	All's Well that Ends Well	
"Out of the Depths," 1601-1608	*Julius Caesar	Lear
	*Hamlet	Antony and Cleopatra
	Measure for Measure	Coriolanus
	*Othello	Troilus and Cressida
	Macbeth	Timon of Athens
		(Fragment by Shakespeare.)
"On the Heights," 1608-1613	Winter's Tale	Pericles
	Cymbeline	Henry VIII
	*Tempest	Two Noble Kinsmen
		(Fragments by Shakespeare.)

\* Read starred plays.

**Sonnets**  
(Written in  
Third Period)

“With this same key  
Shakespeare unlocked his heart.”

— *Wordsworth.*

“Shall I compare thee to a summer day,” XVIII.  
“When in disgrace with fortune,” XXIX.  
“No longer mourn for me when I am dead,” LXXI.  
“That time of year thou may’st in me behold,” LXXXIII.  
“From you have I been absent in the Spring,” XCIV.  
“Let me not to the marriage of true minds,” CXVI.  
(Text.)

**Famous  
Editions**

“Cambridge,” edited by W. Aldis Wright (Macmillan).  
“Rolfe,” edited by William J. Rolfe (Harper Bros.).  
“Hudson,” edited by Henry N. Hudson (Ginn & Co.).  
“Temple,” edited by Israel Gollancz (Dent).  
“New Variorum,” edited by Henry Howard Furness  
(Lippincott).

**Famous  
Critics**

Charles Lamb	Dr. Brandes
William Hazlitt	Richard Moulton
Samuel Coleridge	Barrett Wendell
Edward Dowden	Dr. ten Brink
Dr. Gervinus	Mrs. Jameson

**Famous  
Likenesses**

Genuine:  
Engraving by Droeshout prefixed to the First Folio.  
Colored bust by Girard Johnson on the monument  
at the church at Stratford-on-Avon.

Not yet proved genuine:

Painting now hanging in Shakespeare’s birthplace,  
which purports to be the original of Droeshout  
engraving.

**Famous  
Actors**

Burbadge, Garrick, Kean, Kemble, Sarah Siddons,  
Forrest, Cushman, Edwin Booth, Adelaide Neilson,  
Lawrence Barrett, Tomaso and Alexander Salvini,

**46 STUDENTS' READINGS AND QUESTIONS**

<b>Famous Actors</b>	Mary Anderson, Modjeska, Ada Rehan, Ellen Terry, Julia Marlowe, Minna Gale, Irving, Beerbohm Tree. (Wingate's <i>Heroes and Heroines of Shakespeare</i> .) (Winter's <i>Shadows of the Stage</i> , 1st, 2d, 3d Series.)
<b>General Reading</b>	<b>Judith Shakespeare . . . William Black.</b> <b>"In Queen Eliza's</b> <b>Golden Time" . . . . Poet Lore, Vol. V, p. 431.</b> <b>Sonnet CXXVIII . . . . Poet Lore, Vol. V, p. 433.</b>

**QUESTIONS ON CHAPTER IV**

1. What shows that the suddenness of the great literary outburst of the days of Spenser and Shakespeare is only apparent?
2. What other century has been similarly favored in incentives to literary productions?
3. Why is the prose "Scholemaster" of Ascham like a stranger in a new land?
4. How did Boccaccio's "Fall of Princes" serve as a model for a poem, and who had used it one hundred years before?
5. What collections mark the vast number of experimenters in verse?
6. What shows that the popular ballads took wide range?
7. What transactions and studies added new impulse to original work?
8. What three services did theological work perform in the quickening?
9. How did the antiquarians help on the movement?
10. How were the subjects for prose and poetry made ready for literary men?
11. What motto did the Renaissance spirit give to Englishmen?
12. What were pageants, and how did they influence literature? In what novel is there a description of one given at a famous castle?
13. How did Frobisher and Drake influence literature?
14. Who were ready to nurture literature, and able to say to Shakespeare and Spenser, "This is good"?
15. How was literature made fashionable? How was the great improvement in literary quality brought about? How was the vocabulary of imagination enriched?
16. What prose romance of John Lyly created an English

word, and how does the book reflect the life of the court of Elizabeth?

17. How does the style of "Arcadia" differ from this, and what is its value?
18. What rise shows the interest awakened in poetry, and how did Sir Philip Sidney take part in it?
19. Why may Sir Philip Sidney and Sir Walter Raleigh stand as typical courtiers of the time?
20. What is the first "monument of splendid literary prose" we possess?
21. What form in literature did Lord Bacon introduce, and what is the literary merit he shows therein?
22. Quote something from his "On Books."
23. How did the literature of travel and tales help English fiction?
24. With what work did Edmund Spenser make known to the world that England had given birth to a poet as original and metrical as the one of one hundred and fifty years before?
25. What was Spenser's attitude to Puritanism?
26. When did he write the "Faery Queen"?
27. What is the plan of the poem, and what names of knights and ladies do you recall in it?
28. Why is he called "the poet's poet"?
29. What descriptions of his are famous for their coloring? Quote from any one.
30. What poet two hundred and fifty years later revelled in the gorgeous coloring and rich epithets of Spenser's verse?
31. What is the only element of the Renaissance spirit left out of Spenser's work? Quote what Mr. Brooke says regarding it.
32. How was the poem received in the England of that time, and by the world since?

33. On what occasion was his "Epithalamion" written, and what love philosophy did he enshrine in his poems?
34. Describe his life at its close.
35. What translation excited and delighted all lovers of poetry, as it did John Keats, who, reading it, "saw a new planet swim into his ken"?
36. What other translation came in to influence English literature?
37. (a) What are the three phases of poetry after 1579?  
(b) How is their success an image of the real succession of national thought?
38. What fourth phase is separate, and what does it represent?
39. In the love poetry, what are some of the famous series of sonnets?
40. Explain this phrase of Brooke's: "England was like a grove in spring, full of birds of revel and solace."
41. Mention some of the songs that were sung in that Elizabethan grove.
42. Why did men begin to have great pride in England? In what poem did patriotic poetry have its germ, and where its perfect flower?
43. What was "Albion's England," and what "Polyolbion"?
44. How do the titles of the poems of Sir John Davies and Lord Brooke show that the thinking spirit is predominating over the emotional?
45. When did satirical poetry begin, and why? Who wrote the best of these satires?
46. Explain what is meant by a Corpus Christi play enacted at York, Chester, or Towneley.
47. What modern survival of the Miracle plays?
48. What secular representations sprang up from the demands of village merry-making?
49. What were the Morality plays? What ancestor of the stage fool is found in them?

## 50 STUDENTS' READINGS AND QUESTIONS

50. How was the Morality play an advance in dramatic art?
51. What was the next step toward the real drama? What drinking-song has it sent down to us?
52. What is the first English comedy, and how does it show us that school dramatics were as much in vogue then as to-day?
53. What was the first English tragedy, and on what modelled? What happened, fortunately, to this type of plays?
54. "The best actors in the world for pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral." Out of the confusion of the drama as marked by these lines of Polonius, what three important factors finally emerged?
55. Describe Shakespeare's Globe Theatre—a type of the rest—and the stage "when Burbadge played."
56. Who established in the drama the witty prose dialogue, which Shakespeare's Beatrice and Benedick show in its perfection?
57. What was George Peele's contribution?
58. What playwright wrote charming songs of English mother-love?
59. What power did all these early men lack?
60. What two things did Christopher Marlowe do for the drama?
61. What ruling passion does each of his plays illustrate?
62. Explain this praise of a contemporary of his:

"Men would shun their sleep in still dark night,  
To meditate upon his *golden lines*."
63. What grand passion did he not treat of? What gift (Shakespeare's great gift) was he deficient in?
64. How do his own lines, "Cut is the branch that might have grown full straight, and withered is Apollo's laurel bough," apply to his own work?

65. Explain the phrase of Brooke: "Shakespeare is his only worthy predecessor."
66. How did Shakespeare become an accomplished man?
67. How does "In the Workshop" describe his first period? Which play here is the most fairy-like comedy ever spun by the brain of man? In which did he reach tragic power first — the passion of love? What historical drama is a favorite one for star actors, because the interest so centres around one part?
68. Explain the application of the name of the second period, "In the World." In what play did Shakespeare reach the entire mastery of his art? What immortal braggart is introduced into noble history? What play is full of the flashing wit of a brilliant woman? Which is located far from the haunts of men, where "the time fleets carelessly"? Which gives a picture of a rollicking Elizabethan wassail?
69. How does "Out of the Depths" express the third period? Which play may show Shakespeare's sorrow at the ruin of Essex? Which may express him looking at the changing world? Which shows the crime of ambition? the agony of jealousy? the sin of ingratitude? the fate of the pleasure-loving?
70. Explain "On the Heights," his fourth period. Which play seems to go back to the pastoral scenes of his youth? Which tells of the virtue of a woman triumphant through all assailments, — a play that was buried with Lord Tennyson?
71. What shows that romance did not fail him in his age?
72. What is the speculation regarding the Sonnets of Shakespeare. Quote Mr. Brooke, p. 137, last four lines.
73. Where did you read a picture of "the dark lady" of the Sonnets?

## 52 STUDENTS' READINGS AND QUESTIONS

74. What nineteenth century author has written a series of love sonnets second only to Shakespeare?
75. With whom did the drama begin to decline, and what was the first downward step?
76. What were some of Jonson's plays, and in what was he a master? In what was he lacking?
77. What characters did Thomas Dekker portray with rare tenderness and grace?
78. Who was the Browning of the dramatists?
79. What light and graceful work could the "rugged surly" Ben Jonson do? Who made the scenery for them? How did they eventually affect the regular theatres?
80. How do Beaumont and Fletcher show the decline?
81. What dramatist dwelt upon ghastly literature, yet how did he come near Shakespeare — nearer than others of his time?
82. What play of Middleton is remarkable for the presentation of a villain,—a character Iago-like, but touched with passion?
83. For what character creation is Philip Massinger best known?
84. What dramatist, by his unnatural subjects, anticipates the modern French school of psychological analysis?
85. In what drama did Shelley reproduce something of the sweetness and mysterious cadence of this man's verse?
86. Who was the last of the Elizabethans?
87. How had the drama decayed?
88. What closed the theatres?
89. What novel gives a good picture of the seafaring adventurous Englishman of the Elizabethan age?
90. What novel shows you Shakespeare in his home and the country life of Stratford-on-Avon?
91. What did the Elizabethan spirit bring into English literature?

# V

## FROM ELIZABETH'S DEATH TO THE RESTORATION (1603-1660)

### A. THE PURITAN AGE

#### Miscellaneous Prose

**Richard Burton.**

Anatomy of Melancholy, Craik's Eng. Prose, Vol. II, pp. 122-126.

**Sir Thomas Browne.**

Urn-Burial, Craik, Vol. II, pp. 328-330.

**Thomas Fuller.**

Worthies of England, Craik, Vol. II, pp. 377-379.

**John Milton.**

Areopagitica, Craik, Vol. II, pp. 471-474.

**Izaak Walton.**

The Compleat Angler: Craik, Vol. II, pp. 343-348.

The Birds.

The Secret of Contentment.

#### Religious Prose

**James I.**

Authorized Version of the Bible.

**John Bunyan.**

Pilgrim's Progress (text):

Christian's Fight with Apollyon, pp. 61-67.

**Jeremy Taylor.**

Holy Living and Dying, Craik, Vol. II, pp. 533-536.

**The Caroline Poets** **Robert Herrick.**

"Gather Ye Rosebuds," Palgrave, LXXXII.

"To Corinna Going Maying," Chambers, I, p. 256;  
Mills, I, p. 216.

**Thomas Carew.**

"He That Loves a Rosy Cheek," Palgrave,  
LXXXVII.

**Richard Crashaw.**

"Wishes for the Supposed Mistress," Palgrave,  
LXXXIX.

**Colonel Richard Lovelace.**

"To Althea from Prison," Palgrave, XCIX.

**Sir John Suckling.**

"Why So Pale and Wan," Palgrave, CI.

"Young Lover."

"Ballad on a Wedding," Chambers, I, p. 243;  
Mills, I, p. 230.

**George Herbert.**

"When God at First Made Man," Palgrave,  
LXXIV.

**George Wither.**

"Shall I, Wasting in Despair," Palgrave, CIII.

**The Poetry of John Milton**

**John Milton** L'Allegro, Palgrave, CXII.

Il Penseroso, Palgrave, CXIII.

Lycidas, Palgrave, LXVI.

Sonnets :

"Methought I saw my late espoused saint,"  
Main's Eng. Sonnets, p. 77.

"When I consider how my life is spent," Pal-  
grave, LXXI.

Paradise Lost. (The Great English Epic) (text) :  
Description of Satan and his awakening to his  
loss, Book I, lines 192-270; Flight of Satan,

**The Poetry of  
John Milton**

Book II, lines 629-649 and 926-967; Paradise, Book IV, lines 225-269; Hymn of Praise, Book V, lines 152-208; Eve seen through Adam's eyes, Book VIII, lines 460-520; The temptation of Eve, Book IX, lines 680-780; Adam's weakness, Book IX, lines 888-918; The result of sin, Book IX, lines 1120-1190; Purification of Adam, Book X, lines 913-961 and 1096-1104; Expulsion from Paradise, Book XII, lines 606-649.

**Samson Agonistes.** Lines 1708-1758.

**Speech of Manoa.** (Last word symbolically of Milton on himself and on Puritanism.)

**General  
Reading**

**Woodstock . . .** Sir Walter Scott.  
**John Inglesant .** J. H. Shorthouse.  
**Friend Olivia . .** Amelia Barr.  
**Green's Short History,** Ch. VIII, Section 1.

## QUESTIONS ON CHAPTER V

1. In general, what is true of the poetry of this period?  
What of the prose?
2. What was the greatest prose triumph of the time?
3. With whom did philosophy pass into this period? In what language were his books written?
4. What did they stimulate in English thought?
5. What shows that for the first time history spreads itself beyond English interests?
6. What shows that the Englishman of that time was a tourist as he is to-day?
7. During the Commonwealth, what was prose growing to be?
8. Who was the master of prose in theology, and for what quality are his books read?
9. What book, written by a Puritan, used to stand side by side with the Bible in almost every English cottage?
10. Who is the quaint prose writer of the time,—a country doctor,—whose fancy and charm greatly influenced Charles Lamb in the nineteenth century?
11. What sort of a book was "The Anatomy of Melancholy"?
12. The establishment of what two existing institutions increased this kind of writing?
13. What tempestuous pamphleteering took place, and who was the great controversialist?
14. Of what prose work was said: "Its defence of books and the freedom of books will last as long as there are writers and readers of books"?
15. In contrast to the stormy controversies, what does the work of our first literary sportsman mark?
16. What was the spirit that all the various elements of the Elizabethan poetry held in common?

17. What did the poets now represent?
18. How did it happen that the Jacobean poets were imitators?
19. What was the nature of the subjects of the Caroline poets? (those of the reign of Charles I).
20. What was the marked characteristic of their work, as well as Botticelli's and his fellow painters?
21. (a) What are some of the names of these seventeenth century poets?  
(b) Which is the greatest of them, and what lyric from his *Hesperides* reflects the pagan spirit of "Enjoy to-day"?  
(c) Which, in his quiet religion, has always pleased the calm piety of England?  
(d) Who is associated with the gallant lines, —

"I could not love thee, dear, so much  
Loved I not honor more"?

- (e) Who gave this graphic description: —

"Her feet beneath her petticoat  
Like little mice, stole in and out."

22. What was true of the songs of the time, and when did the power of writing them die out?
23. What is meant by the saying, "The Elizabethan lyrical day died in a lovely sunset"?
24. Who was the great interpreter of Puritanism? Why was he nicknamed "The Lady of Christ's"?
25. What were his early poems? How do they represent an early type of Puritanism?
26. In what poem did he take his Presbyterian bent?
27. Where and how did he receive news of the Civil War?
28. What was his plan for a great epic poem?

## 58 STUDENTS' READINGS AND QUESTIONS

29. Describe the change that suddenly came into his life.
30. What two sonnets, during this period, mark the misfortunes that came to him?
31. Quote what Wordsworth says of Milton in his sonnet, "Scorn not the Sonnet."
32. What brought an end to Milton's political career?
33. What shows that during these twenty years of controversy he had not forgotten his art?
34. What may his new poems have gained from the defeat of his cause?
35. What is the great and individual characteristic of the style of his masterpiece?
36. Though "Paradise Lost" is the ever attractive subject of the struggle of Evil with Good, yet what was its great difficulty in presentation?
37. What shows that Milton did not intend Satan to be the hero of the epic, as some critics have said?
38. In what scenes does the tenderness of Milton show his love for man?
39. Quote the closing lines, which leave their lonely image on our minds.
40. What is the plan of "Paradise Regained"? What in it makes us feel that Milton has grown older?
41. What drama of his is after a Greek model, and what does it represent, really and symbolically?
42. Why does this last word of the music of the Elizabethan drama sound strangely at this time?
43. What weakness, what charm, what power, of the Elizabethans did Milton not have? Yet what did he possess that they had not?
44. How did a literary past and present meet in him?
45. What England did he represent?
46. Who continued this spirit, and in what form? How does the work rank?

47. What did the Puritan spirit bring into English literature?
48. What novel gives a picture, from the Catholic side, of the weakness of Charles I?
49. What novel presents a view of Cromwell from the Puritan side?
50. What novel shows England of the civil wars and the Commonwealth?

## VI

### FROM THE RESTORATION TO THE DEATH OF POPE AND SWIFT (1660-1745)

#### A. THE CRITICAL AGE

##### (a) THE RESTORATION

**Reaction against Puritanism**      **Samuel Butler.**  
Hudibras: "The Presbyterians," Ward's English Poets, Vol. II, p. 400.

**The Founder of the Critical School**      **John Dryden.**  
Prose Literary Criticism: *Essay on Dramatic Poetry: "Old Dramatists,"* Craik, III, p. 152.  
Poetry of Party Satire: *Absalom and Achitophel: "On Shaftesbury,"* Ward, II, p. 454.  
Poetry of Church Argument: *Religio Laici: "Tradition,"* Ward, II, p. 463.  
Hind and Panther: "Unity of the Catholic Church," Ward, II, p. 466.  
Lyrics: *St. Cecilia's Day, Palgrave, LXIII.*  
*Alexander's Feast, Ward, II, p. 478.*

##### (b) AGE OF POPE

**Prose of Queen Anne and the First Georges**      **Dean Swift.**  
Gulliver's Travels (text):  
    *Voyage to Lilliput, Ch. I.*  
Journal to Stella (text). Letters, 11, 16, 25.

**Prose of Queen Anne and the First Georges** **Daniel Defoe.**  
 Journal of the Plague in London, first 20 pages.

**Bishop Berkeley.**  
 The Minute Philosopher:  
 "Delusions of the Senses," Craik, Vol. IV, p. 34.

**John Locke.**  
 Essay on the Understanding:  
 "Perception," Craik, III, p. 180.

**Poetry of the "Correct" School** **Alexander Pope.**  
 Essay on Criticism, Ward, Vol. III, pp. 70-73.  
 Essay on Man, Ward, Vol. III, pp. 85-88.  
 The Dunciad, Ward, Vol. III, pp. 127-129.  
 Rape of the Lock, Vol. III, pp. 73-80.

**The Periodical Essay** **Joseph Addison.**  
 Sir Roger at Church: "The Spectator," No. 112.  
 Death of Sir Roger: "Spectator," No. 517, Craik, III, p. 520.

**Richard Steele.**  
 Recollection of Childhood, Craik, Vol. III, p. 477.  
 The Coverley Portrait Gallery, Craik, Vol. III, p. 482.

**The Close of the Elder English Drama** **Richard Sheridan.**  
 The Rivals (text):  
 Mrs. Malaprop, Act I, Scene 2.  
 Bob Acres as a challenger, Act III, Scene 4.  
 School for Scandal (text):  
 Sir Peter and Lady Teazle, Act II, Scenes 1 and 2.  
 Charles Surface auctions his ancestors' portraits, Act IV, Scene 1.

**Oliver Goldsmith.**  
 She Stoops to Conquer (text):  
 Squire Hardcastle instructs his servants, Act II, Scene 1.  
 Tony Lumpkin's deception, Act V, Scenes 1 and 2.

62 STUDENTS' READINGS AND QUESTIONS

<b>General Reading</b>	<b>Shrewsbury . . . . .</b>	Stanley Weyman.
	<b>Henry Esmond . . . . .</b>	Thackeray.
	<b>Esther Vanhomrigh . . . . .</b>	M. S. Woods.
	<b>Mr. ZinZan of Bath . . . . .</b>	Mary Deane.

## QUESTIONS ON CHAPTER VI

1. (a) Why did the natural style of Chaucer and Shakespeare become artistic? (b) Why did the style of second-rate Elizabethan poets lack art? (c) When the national life grew chill, how did this want of art show itself? (d) Of the poets of what time is this the general history? (e) At this point, what did men see was necessary? (f) What two influences partly brought this about? (g) What succeeded to and extinguished the natural style in poetry?
2. With Shakespeare and Milton, what had been the subject for poetry?
3. With the new school, what change in subject came?
4. What poets show that the critical spirit had begun even before the exiled court had come over from France?
5. To what class of poems does Hudibras belong, and what does it mark?
6. Who was the leader of the new school of poetry?
7. What is the first fine example of party poetry that we have?
8. What two poems show his power of reasoning upon opposite sides?
9. What lyric of his celebrates the music of the organ? Which tells how Thais "fired another Troy"?
10. Explain the force of his title, "Glorious John."
11. What work did he do for prose criticism?
12. What society was established at this time which shows how the spirit of inquiry was abroad?
13. What was the great name in this line of investigation?
14. What two sides in theology did the thinking mind of England take?
15. In politics, who destroyed the theory of the Divine Right of kings and priests, and in what document?

## 64 STUDENTS' READINGS AND QUESTIONS

16. What two things did his treatise declare, and what new kind of a Divine Right doctrine did he give?
17. By his treatise on civil government, what three points did John Locke add to Hobbes' doctrine?
18. What political event was the outcome of this reasoning?
19. What was the work Locke did in his "Essay concerning Understanding"?
20. (a) What form did history take during this time, and to what gossipy courtier are we indebted greatly for a picture of the Restoration court?  
(b) What novel gives a picture of the controversies of William and Mary's time?
21. After the Revolution, what effect had the quarrel between the Whigs and Tories upon abstract discussions of politics?
22. Where was this life concentrated?
23. How was literature pressed into the service?
24. What was it wholly taken up with discussing and painting?
25. What was the result upon the style of English prose and English verse?
26. What poet absorbed and reflected all these elements of the age? Which work gave him full rank as a critical poet?
27. In what poem — with mock solemnity — did he give a brilliant picture of eighteenth century beaux and belles?
28. What satire of Pope is directed against Grub Street, and what is its rank?
29. What poem of his, though poor in philosophy, is rich in quotable lines that have become everyday phrases?
30. How did Pope secure the spirit of Homer in the translation of the "Iliad"?

31. Give an example of the heroic couplet in which he wrote most of his verse.
32. What witty American poet used this form very largely?
33. How did Pope show the spirit of an artist?
34. What was the general character of the minor poets who surrounded him?
35. What rang the knell of the manner and spirit of Pope's school?
36. Who is the most original prose writer of the time?
37. What book of his, that young people find entertaining, holds veiled in its lines a savage mockery of life and man?
38. What is there in his life and death that is pitiable?
39. What novel gives a picture of his love for Stella and Vanessa?
40. Who could invent facts and make them pass as truths?
41. What book of his long deceived the medical public?
42. In what does the charm of his style lie?
43. What question in metaphysics did Bishop Berkeley raise which is still an interesting one, and will doubtless ever be?
44. What book marked the beginning of bold speculations on the nature and ground of society?
45. What form of literature did Steele and Addison create? How did it differ from any previous kind of essay?
46. What were the "Tatler," the "Spectator," and the "Guardian"?
47. How did the subjects treated of by these men represent the life of old London?
48. What did their work do for the society of that time?
49. What character studies of theirs have a charm of delicate humor unsurpassed in literature?
50. What novel gives a picture of the personalities of Addison and Steele in the self-same classic prose in which they wrote?

## 66 STUDENTS' READINGS AND QUESTIONS

51. What life did the plays written in the Restoration represent?
52. What innovations came to the stage?
53. In what class of drama did the dramatists excel? By what was the brilliancy and dash of the plays marred?
54. What two Irishmen carried on the wit of the Restoration comedy, yet eliminated the indecency?
55. What are the characteristics suggested by personalities such as Mrs. Malaprop, Bob Acres, Tony Lumpkin, Lady Teazle?
56. With what character is our Joseph Jefferson associated?
57. With whom does the classic English drama close?
58. What story gives a good picture of the fashionable Bath and "the pump-rooms" of that day?
59. Describe the "coffee-rooms" and the effect of their establishment upon literature.
60. What had the critical age contributed to English literature?

## VII

### PROSE LITERATURE, FROM THE DEATH OF POPE AND SWIFT TO THE FRENCH REVOLUTION, AND FROM THE FRENCH REVOLUTION TO THE DEATH OF SCOTT (1745-1789-1832)

#### A. THE DICTATORSHIP OF SAMUEL JOHNSON (1745-1789)

**The "Last Literary King"** **Samuel Johnson.**  
Compiler of the first English Dictionary.  
Biographer: *Lives of the Poets*.  
Essayist: *The Rambler*.  
Didactic Novelist: *Rasselas*.  
Critic: Preface to *Shakespeare*; *Garnett's English Prose*, pp. 433-435.  
Conversationalist: Shown in *Boswell's Johnson*, *Craik*, IV, pp. 489-495.

**The Founders of the Modern Novel** **Samuel Richardson.**  
Clarissa Harlowe:  
Death of Clarissa, *Craik*, IV, p. 63.  
Death of Lovelace, *Saintsbury's English Prose*, p. 170.

**Henry Fielding.**  
Tom Jones (text):  
Description of Sophia Weston, Book IV, Ch. II.  
Partridge at the Play, Book XVI, Ch. V.

**The Founders of the Modern Novel**

**Tobias Smollett.**  
 Humphrey Clinker (text) :  
 Letters of Winfred Jenkins, Vol. I, p. 53; Vol.  
 II, p. 55.  
 Letter of William Lloyd, Vol. II, p. 232.

**Laurence Sterne.**

Tristram Shandy :  
 The Death of Bobby, Craik, IV, p. 213.  
 Corporal Trim and the Curate, p. 216.

**Oliver Goldsmith.**

The Vicar of Wakefield :  
 Description of the Family, Ch. I.  
 The Family Portrait, Ch. XVI.  
 Dr. Primrose going to Jail, Ch. XXV.  
 (Pictures in edition of Scribner & Welford,  
 London, 1880.)

**History****David Hume.**

History of England (text) :  
 "Sir Walter Raleigh Expedition," Vol. IV, Ch.  
 XLVIII, pp. 304-308.

**Edward Gibbon.**

Decline and Fall of the Roman Empire (text) :  
 "Ruin of Rome in 15th Century," Vol. VII, Ch.  
 LXXI, pp. 442-447.

**Dr. Robertson.**

Charles V :  
 "Resignation of a Crown," Craik, IV, p. 284.

**Philosophy and Political Economy****David Hume.**

Inquiry concerning Human Understanding :  
 "Reason No Aid to Religion," Craik, IV, p. 205.

**Adam Smith.**

Wealth of Nations :  
 "Power Sacrificed to Selfishness," Craik, IV, p.  
 326.

THE DICTATORSHIP OF SAMUEL JOHNSON 69

Philosophy and Political Economy	Edmund Burke. Reflections on the French Revolution: "The Age of Chivalry," Craik, IV, p. 402.
General Reading	Garrick's Pupil . . . . . Augustine Filon. The Jessamy Bride . . . . Frankfort Moore. Kidnapped . . . . . R. S. Stevenson.

**B. THE STIR OF NEW THOUGHT MADE BY  
THE FRENCH REVOLUTION (1789-1832)**

**The Great English Dailies**      The Times; The Morning Chronicle; The Morning Post.

**The Magazines**      The Edinburgh Review; The Quarterly; Frazer's; Blackwood's Magazine.

**The Essayists**      **Samuel Taylor Coleridge.**  
Lectures and Notes on Shakespeare (text):  
Character of Hamlet, pp. 355-359; p. 365.  
Character of Othello, pp. 390-394.

**Walter Savage Landor.**  
Imaginary Conversations (text):  
Louis IV and Father La Chaise, Vol. II, p. 323.  
Henry VIII and Anne Boleyn, Vol. V, p. 66.

**Thomas DeQuincey.**  
DeQuincey's Works (text):  
Levana and Our Lady of Sorrow, Vol. XIII, pp. 362-369.  
Vision of Sudden Death, Vol. XIII, p. 311.  
Joan of Arc, Vol. V, pp. 384-386.

**Causerie Writers**      **Charles Lamb.**  
Essays of Elia (text):  
Old China.  
Dream Children.  
New Year's Eve.

**William Hazlitt.**  
Sketches and Essays:  
First Acquaintance with Poets, p. 255.  
Persons One Would Wish to Have Seen, p. 278.

**Biography**      **Robert Southey.**  
Life of Nelson (text):  
Death of Nelson, Ch. IX, pp. 373-377.

History	John Lingard.	
	History of England, Vol. VI (text) : Death of Mary, Queen of Scots, Ch. VI, pp. 459–472.	
	Henry Hallam.	
	Europe during the Middle Ages (text) : Vol. I, Ch. I, Part II, pp. 79–81.	
The Novel	Maria Edgeworth.	
	Castle Rackrent; Craik, IV, p. 620. "Thady's Description of an Irish Landlord."	
	Jane Austen.	
	Emma (text) : Analysis of Her Love and Her Plan, Vol. II, Ch. III. Persuasion : The Elliot Family, Ch. I.	
	Sir Walter Scott. (Table of Principal Novels.)	
A. Historical	ENGLISH	EPOCHS
	1 The Talisman.	1193 Richard the Lion-Hearted.
	2 Ivanhoe.	1194 Richard the Lion-Hearted.
	3 Kenilworth.	1575 Queen Elizabeth.
	4 The Fortunes of Nigel.	1620 James I.
	5 Woodstock.	1652 Civil Wars.
	6 Peveril of the Peak.	1660 Charles II.
	SCOTTISH	EPOCHS
	1 Castle Dangerous.	1306 Black Douglas.
	2 Fair Maid of Perth.	1402 Robert III.
	3 The Monastery.	1559 Mary Queen of Scots.
	4 The Abbot.	1568 Mary Queen of Scots.
	*5 Legend of Montrose.	1645 Civil Wars.
	6 Old Mortality.	1679 Scotch Covenanters.
	7 Waverley.	1745 Pretenders.

\* Read starred novels.

## 72 STUDENTS' READINGS AND QUESTIONS

<i>A. Historical</i>	<i>CONTINENTAL</i>	<i>EPOCHS</i>
	1 Quentin Durward.	1470 Louis XI.
<i>B. Social</i>	1 Bride of Lammermoor.	1700
	2 Guy Mannering.	1750
	*3 The Heart of Midlothian.	1700

\* Read starred novels.

## QUESTIONS ON CHAPTER VII

1. What were the four general causes of the rapid growth of literature from 1745?
2. Around whom did prose literature now centre itself until the French Revolution?
3. What literary kings, who held court in England (London), had preceded him, and why was he the last one?
4. What qualities did his style lack that make him, as a familiar essayist, a failure?
5. What made him the first of the modern literary men who, independent of patrons, lived by their pen?
6. Under what circumstances did he write "Rasselas"?
7. How did he lift biography to a higher place in literature?
8. What was the Johnsonian style of prose?
9. How did Johnson do more for literature than by writing? and where do we get knowledge of that power of his?
10. Who were some of Johnson's friends?
11. Who were the makers of the modern novel? and how did it differ from DeFoe's stories?
12. What is the charm of "Clarissa Harlowe"?
13. How do these novels of sentiment mark a change in the novels of literature?
14. What is the English model of a novel in point of plot? and with what sort of a pencil is the life drawn?
15. What nineteenth century novelist looked to Fielding as a master?
16. What novelist first introduced the device of making a character humorous from misspelled letters?
17. In what respect was he the prototype of Dickens?
18. What author dealt in high life? which with the middle class? and which in low life?

## 74 STUDENTS' READINGS AND QUESTIONS

19. What is the characteristic of Laurence Sterne's most noted story? and what is one of the principal characters?
20. What was the novel of idyllic life that charms to this day?
21. Who is the principal character that by his unworldliness stands almost alone in literature?
22. What history did David Hume write? and who influenced his manner of writing?
23. How do the histories of Dr. Robertson show that historical interest reaches beyond England?
24. Who is the one historian of the eighteenth century whom modern research recognizes as its master?
25. What shows that his conception of the work was that of an artist?
26. Could a modern historian cover the history of so many years in such a short compass with equal power?
27. What did Hume's "Inquiry concerning Human Understanding" make the limit of man's knowledge? What did it make the measure of virtue?
28. Who created the science of political economy?
29. What theory did his book hold that is much discussed to-day?
30. How did social reform become a literary subject?
31. What powerful orator wrote to uphold conservatism in politics, saying, "Those who attempt to level never equalize"?
32. Of whom did he say, "I had thought a thousand swords must have leaped from their scabbards to avenge even a look that threatened insult"?
33. What novel gives you a picture of the actors David Garrick and Mrs. Siddons, both friends of Dr. Johnson?
34. What novel deals with the romantic love story of Dr. Goldsmith?
35. When did London cease to be the only literary centre?

36. What stirred like leaven through much of the literary work of England?
37. Later on, what other outside influence began to tell?
38. What literature was started that to-day wields perhaps the greatest influence?
39. How did the literature of criticism become a power?
40. Who was a pioneer in modern Shakespearian criticism—that criticism which interprets rather than judges?
41. What writer so understood the past centuries that he could produce in imaginary conversations their men and women?
42. How has Andrew Lang attempted to do something of the same thing? In what burlesque way has John Kendrick Bangs reincarnated the past notables?
43. In what writer did prose take on an involved melody—an impassioned quality usually found only in poetry?
44. In what respect was his personality like Hawthorne's?
45. Who was the master of "causerie"? and what is the charm of his humor?
46. Which essay of his shows with tender retrospection that the happiest days are not those of prosperity?
47. What other causerie writer has a charm second only to Elia?
48. In what essay does he speak with rare reverence of Shakespeare and of Christ?
49. What names of this time are associated with theological literature?
50. What city is identified with continuing the literature of philosophy?
51. In what province was Jeremy Bentham's chief work done?
52. By what biography is Southey's name remembered in literature?
53. Who is the Catholic historian of England?

## 76 STUDENTS' READINGS AND QUESTIONS

54. With whom did history begin to be without prejudice, and become more worthy the name of literature?
55. What form of prose literature was the most largely used and developed during this time?
56. With whom was the political novel established? What novel of Mrs. Humphrey Ward's is a recent expression of this same type?
57. What impulse to the novel did Maria Edgeworth give?
58. Who produced the best novels of everyday society that still hold that rank?
59. What American realists to-day follow the school?
60. In whom here may Barrie and Maclarens look for the beginning of their humorous stories of Scotch life?
61. What did Walter Scott do for the novel? What characteristics of his work came from his swiftness in writing?
62. How were his novels peacemakers?
63. What shows his great sympathy?
64. Give some idea of the great scope of the historical field he covered.
65. In what novels did George Eliot and Stevenson seek to produce the historical novel of Scott?
66. In what respect was Scott's personality like Shakespeare's?
67. How is the brave honor of the man shown?
68. In this period, what forms of prose literature have become powers?

## VIII

### POETRY FROM 1730-1832

#### A. TRANSITION POETRY (1730-1790)

Students of  
the Greek  
Beauty of  
Form

**William Collins.**

Ode to Evening, Ward's English Poets, III, p. 287.  
How Sleep the Brave, Palgrave, CXXIV.

Restorers of  
the Romantic  
Past

**Dr. Percy.**

Reliques of English Poetry (text):  
"As Ye Came from the Holy Land," Vol. I,  
p. 313.

Revival of  
Shakespeare  
and Chaucer

**James McPherson.**

Ossian's Poems (text):  
"The Warrior's Grave," Temora, Book 7.

Pioneers in  
the Poetry of  
Nature and of  
Simple Lives

**Thomas Chatterton.**

Poems, Vol. II.  
Song in *A Ella*, p. 71, Stanzas CV-CXIV.

Shown by new editions of their work.

**James Thomson.**

The Seasons:  
"A Snow Scene," Ward, III, p. 173.  
"The Coming of Rain," Ward, III, p. 175.

<b>Pioneers in the Poetry of Nature and of Simple Lives</b>	<b>Oliver Goldsmith.</b> The Deserted Village, Ward, III, p. 373.
	<b>William Black.</b> Songs of Innocence and Experience: "The Lamb," Ward, III, pp. 604, 605. "The Tiger," Ward, III, p. 607.
<b>The Return to Natural Feeling:</b> (a) <b>Nature for its Own Sake</b>	<b>William Cowper.</b> The Task: "Relish of a Fair Prospect," Ward, III, p. 457. To Mary, Ward, III, p. 482. Lines to a Mother's Picture, Ward, III, p. 478.
(b) <b>Sympathy with the Poor</b>	<b>George Crabbe.</b> The Village: "The Convict's Dream," Ward, III, p. 587.
(c) <b>Love Lyrics</b>	<b>Robert Burns.</b> "O, Wert Thou in the Cold Blast," Ward, III, p. 571. "O, My Love's Like a Red, Red Rose," Palgrave, CL. "To Mary in Heaven," Songs of Three Centuries, p. 82. "John Anderson, My Jo," Ward, III, 551.

**B. THE BEGINNING OF MODERN POETRY**  
 (1790-1832)

**The Return  
 to Natural  
 Feeling  
 Deepened by  
 the Ideas of  
 the French  
 Revolution**

**Samuel Coleridge.**

The Ancient Mariner, p. 101 (text).  
 Youth and Age, Palgrave, CCLXXX.

**William Wordsworth.**

"Three Years She Grew," Palgrave, CLXXIX.  
 "The Solitary Reaper," Ward, IV, p. 41.  
 "The Nightingale," Ward, IV, p. 53.  
 "I Wandered Lonely," Ward, IV, p. 51.  
 "Lines on Revisiting Tintern Abbey," Ward, IV,  
 p. 18.  
 "The World is Too Much With Us," Main's Eng.  
 Sonnets, CLXXXIX.

**Sir Walter Scott.**

Lady of the Lake (text) :  
 Sunset in the Trosachs, Canto I, 11-14.  
 Sunrise on Loch Katrine, Canto III, 2.  
 Battle Scene in Trosachs, Canto VI, 15-22.  
 "A Weary Lot is Thine," Songs of Three Centuries, p. 105.

**Thomas Campbell.**

Hohenlinden, Palgrave, CCXV.

**Thomas Moore.**

"The Harp that Once thro' Tara," 1001 Gems of Poetry, p. 302.  
 "Believe Me, if All Those Endearing Young Charms," Ward, IV, p. 316.

**Lord Byron.**

Childe Harold (text) :  
 Battle of Waterloo, Canto III, 21-28.  
 The Dying Gladiator, Canto IV, 140, 141.  
 Address to the Ocean, Canto IV, 178-184.

80 STUDENTS' READINGS AND QUESTIONS

**The Return  
to Natural  
Feeling**

**Deepened by  
the Ideas of  
the French  
Revolution**

**Establish-  
ment of Lit-  
erary Poetry**

**General  
Reading**

Prisoner of Chillon.

Mazepa's Ride, stanzas 9-17.

**Percy Bysshe Shelley** (text):

Ode to the West Wind, Ward, IV, p. 375.

The Cloud, Ward, IV, p. 381.

The Skylark, Ward, Vol. IV, p. 383.

Stanzas Written in Dejection, Palgrave, CCXXVII.

Hymn of Pan, Ward, IV, p. 380.

"Life of Life thy Lips Enkindle," Ward, IV, p. 379.

Prometheus Unbound, Act II, Scene 5.

**John Keats.**

Lamia (text).

Eve of St. Agnes.

To a Nightingale, Ward, IV, p. 451.

Ode to a Grecian Urn, Ward, IV, p. 454.

"When I Have Fears that I May Cease To Be,"

Palgrave, CXCIX.

Keats' Last Sonnet, Palgrave, CXCVIII.

**Wordsworth's Grave . . . William Watson.**

## QUESTIONS ON CHAPTER VIII

1. Why is the period from 1730 to 1785 called the period of transition?
2. What shows that the influence of the critical school still lingered?
3. What new element did Gray and Collins seek? What hampered them?
4. Which was more successful in the finding? What was his best work? Why did he not achieve more?
5. With what poem "steeped in England" is Gray identified. Why, though contemplative, is it not cold? Why was not Gray greater as a poet?
6. What study shows that men had become dissatisfied with the Pope style of poetry?
7. How was the interest in the romantic past greatly aided? How does this show that the "love of town life" was going?
8. What poems did James McPherson write? For what did he palm it off on the public? What growing love did the poem appeal to?
9. What were the forgeries of "the marvellous boy"? What was his pitiable death?
10. What does the very success of these forgeries prove regarding the old critical spirit?
11. Why had the natural style of the later Elizabethan poets failed for lack of art? Why, finally, had the artificial poetry failed?
12. What style came out of the happy union of both, and in what lyric of Cowper's is it found?
13. Up to the age of Pope, what had been the chief subject of poetry? Now what change in subject is growing up?
14. How had previous poets always dealt with nature? How did a Scotsman lead English people into a new world?

## 82 STUDENTS' READINGS AND QUESTIONS

15. What further enlarged the love of nature?
16. In what two forms did the interest in man show itself?
17. What poem of Goldsmith's charmingly illustrates this coming change of subject in both nature and man?
18. How long had Scottish poetry been silent? How did Allan Ramsay now represent the new poetry?
19. In what respect is the work of William Blake remarkable? What little poems of his are unrivalled in simplicity?
20. With what poet can we feel that the return to natural feeling has come?
21. In what poem does he show this love of nature for its own sake?
22. How did George Crabbe express the new "poetry of the poor"?
23. What famous song of Thomas Hood's, in the Victorian age, was a development of this new view of man?
24. How long had the passionate treatment of love been absent from our poetry?
25. Who restored the love lyric? Name two of his lyrics.
26. How does the poem, "The Cotter's Saturday Night," do for Scotland what Crabbe did for England?
27. What poem of his shows the Celtic wit? How does his work show that, though thoroughly Scotch, it is English, too?
28. What ideas relating to mankind were expressed in the work of Cowper, Crabbe, and Burns?
29. What country finally expressed these ideas in action? What did they become in the world? What English poets received them first with joy, but receded afterward? Who turned from them with pain to restore by imagination the past they destroyed? What was the attitude of Byron and Shelley to them?
30. What special thing did these ideas bring back into the style of poetry?

31. What shows that the French Revolution deepened the lines of society already existing rather than created new ones?
32. What is the most poetical of Southey's poems? Can he take high rank as a poet?
33. Whose best poetic work might be bound in twenty pages, but that should be bound in pure gold? What is its characteristic?
34. What sorrows of his does this line refer to: "Life went a-Maying with Nature, Hope, and Poesy when I was young"?
35. What poem of his shows a wider sympathy with man that extends to all created things:

"He prayeth best who loveth best,  
All things both great and small"?

36. What great poet does the name "Rydal Mount" suggest, and how was he able to live the simple life he had chosen?
37. What poem reveals his history as a poet of nature and of man?
38. How did his conception of nature differ from any other held up to this time? How did it rise into a poetic religion?
39. How was he led through this love of nature to love of man?
40. When was he left without love of nature or man? How did his sister Dorothy save his mind? What shows that he recovered interest in the larger movements of mankind?
41. Quote from Brooke, p. 234, lines 10-14, as to what his work has become.
42. What lyric of his describes the beauty of his love, Lucy Gray? Name two others that are instinct with the love of flowers and birds.

## 84 STUDENTS' READINGS AND QUESTIONS

43. How did Scott happen to make his collection of songs and ballads of the Border? What were his best poems? What old Scottish quality does he carry on in his style?
44. What other Scottish poet lives chiefly by his war lyrics? Name one of the noted lyrics.
45. What is the curious thing about Samuel Rogers' work?
46. What poems of Moore voice the struggle of Ireland against England? What political change did they help on?
47. Of the three younger poets, which had most of the quality we call force? How did his life show it?
48. Why is the position of Byron as a poet a strange one?
49. How do his earlier poems show that he had no interest in mankind, only in his own personality? In which poem did he escape from his morbid self, and how does it show the influence of the revolutionary spirit?
50. How did his treatment of nature show both the old and the new school?
51. What poem of his is a sort of glorified guide-book for European travel? Which poem may symbolize his own nature, bound to the wild horse of passion?
52. In what respect does he resemble Dryden? What other quality was predominant that was also the special power of eighteenth century writers?
53. What quality was first in Shelley's poetry?
54. In what early poem did he ally himself with mankind?
55. What idea of Wordsworth's does he carry out in the splendid lyric drama, "Prometheus Unbound"?
56. In what drama does his expression show most restraint, yet where passion and thought are wrought together with rare power?
57. What poem is a lament for John Keats, and in what sort of a world does it belong? What is Shelley's rank as

a lyricist? Name one of the gladdest lyrics and name his finest one.

58. Compare him with Wordsworth as a poet of nature.
59. Why may he be called the Turner of poetry?
60. How was his genius cut off before it ripened? What inscription on his tomb will characterize him to all who love poetry?
61. What poet was utterly untouched by the spirit of the French Revolution?
62. How did he establish "literary poetry" for England?
63. What poem of Greek life is the finest of his long poems?
64. In what respect is Keats especially an ideal poet?
65. In what poem of mediæval time does his magic tell us how "two lovers fled away into the storm"?
66. In what short poem has he crystallized Greek beauty forever?
67. Contrast his painting of nature with that of Wordsworth.
68. What might we have expected his poetry would deal with if he had lived?
69. Who marks the exhaustion of the impulse that began with Burns and Cowper?
70. Why may William Watson's poem, "Wordsworth's Grave," be called a review of the poetry of the century?
71. What two modern English poets began their work by bidding farewell to Shelley and Byron and Keats?
72. In what new age (grouped around what queen) does their individual poetic work belong?



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